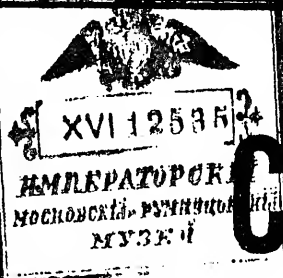


EDITION W. BESSEL & C<sup>o</sup>.



# COLLECTION DE PIÈCES

INSTRUCTIVES ET MODERNES, CHOISIES, DOIGTÉES, NUANCÉES ET PEDALISÉES

PAR

## A. BOUKHOVTZEFF.

### I-er Degré.

1. Bodmann, H. Pièces instructives (Choix), Cah. I. — 40

### I-er à II-me Degré.

1. Bodmann, H. Pièces instructives (Choix), Cah. II. — 60

### II-me Degré.

1. Lichner, H. Tändeln und Scherzen. — 40  
 2. — Winda. — 35  
 3. — Tulpe. — 35  
 4. — Rondino. — 35  
 5. — Mein Eigen. — 25  
 6. Spindler, Fr. Danse bohémienne. — 40  
 7. Duvernoy, Boléro. — 35  
 8. Godard, B. Marche des garçonnets. — 25  
 9. — Marche des fillettes. — 25  
 10. — Maison de poupée. — 25

### II-me à III-me Degré.

1. Lange, G. Verirrtes Kind. — 35  
 2. Lange-Lachner. Ständchen. — 50  
 3. Lichner, H. Beau rêve. — 50  
 4. — Kleiner Schelm. — 50  
 5. — Danse tzigane. — 40  
 6. Ravina, H. Calinerie. — 40  
 7. Glese, Th. Chanson de la grand'mère. — 35  
 8. Behr, Fr. Les bohémiens. — 35

### III-me Degré.

1. Behr, Fr. Sérénade tzigane. — 40  
 2. Haberbier, E. Barcarolle. — 25  
 3. Heller, St. Nuits blanches. — 25  
 4. Lange, G. Gondolière vénétienne. — 50  
 5. Pierné, G. Sérénade. — 35  
 6. Glese, Th. Adieu. — 35  
 7. — Jugenderinnerung. — 35  
 8. Spindler, Fr. Auf der Heide. — 35  
 9. Lichner, H. Mazurka. — 40  
 10. — Valse lente (Hersensummer). — 35  
 11. Behr, Fr. Rêverie. — 40  
 12. Spindler, Fr. Lillie. — 35  
 13. Wolff, B. La Volée. — 40  
 14. Ravina, H. Petite valse. — 25  
 15. — Etude mignonne (La min.). — 25  
 16. — — (Sol min.). — 25  
 17. Grleg, E. Volksweise. — 25  
 18. Giuliani, A. Tarantelle. — 25

### III-me à IV-me Degré.

1. Dubois, Th. Adagietto. — 25  
 2. — Scherzetto. — 50  
 3. Bachmann, G. Les Sylphes, Impromptu-Valse. — 50  
 4. Godard, B. Improvisation. — 35  
 5. Wolff, G. Impromptu. — 35  
 6. Lange, G. Sérénade de Gounod. — 50  
 7. Massenet, I. Air de ballet. — 50  
 8. Durand, A. Deuxième Valse. — 60  
 9. — Première Valse. — 60  
 10. Grünfeld, A. Petite Sérénade. — 35  
 11. Jadassohn, S. Improvisation. — 35  
 12. Pessard, E. Les peureuses. — 25  
 13. Wolff, G. Barcarolle. — 35  
 14. Lange, G. Schifferstündchen (Barcarolle). — 50

12. Lange, G. Lied an den Abendstern (aus «Tannhäuser»). — 50  
 13. — Pilgerchor (aus «Tannhäuser»). — 60  
 14. — Au bord du Ganges. — 60  
 15. Pessard, E. Chanson Huguenote. — 25  
 16. — Chaconne. — 50  
 17. — Scherzetto. — 40  
 18. Bendel, Fr. «An Lucia» Sérénade. — 50  
 19. Scharwenka, X. Mazurka. — 35  
 20. — Polonaise. — 50  
 21. Godard, B. Promenade en mer. — 40  
 22. Grleg, E. Deux feuilles poétiques. — 40  
 23. — Elégie. — 25  
 24. Pessard, E. Andalouse. — 25  
 25. Jonclères, V. Sérénade hongroise. — 60  
 26. Spindler, Fr. Gondolière. — 35  
 27. — Steyrische Idylle (F-dur). — 35  
 28. Scharwenka, Ph. Bagatelle. — 40  
 29. Schytte, L. Mondscheinwanderung (F-dur). — 35  
 30. Reinecke, C. Neapolitanischer Mandolinenspieler. — 35  
 31. Pauer, E. Chanson du savoyard. — 50  
 32. Godard, Ch. Le matin. — 40  
 33. Godard, B. Gavotte parisienne. — 50

### IV-me Degré.

1. Godard, B. Brésillienne. — 50  
 2. Liszt, Fr. Souvenir de Russie. — 25  
 3. Godard, B. Les hirondelles. — 35  
 4. — A la Chopin. — 25  
 5. Wachs, P. Allegresse. — 50  
 6. Daquin, C. Le coucou. — 40  
 7. Bendel, F. Orientalischer Marsch. — 50  
 8. Liszt-Schubert. Der Aufenthalt. — 60  
 9. Godard, B. Nocturne italien. — 50  
 10. Heller, St. Valse brillante (Es-moll). — 75  
 11. Liszt, Fr. Marche hongroise. — 60  
 12. Godard, B. Etude rythmique (B-moll). — 35  
 13. Schubert, F. Scherzo. — 50  
 14. Godard, B. Barcarolle crépusculaire. — 40  
 15. Liszt-David. Capriccio. — 50  
 16. Jadassohn, S. Albumblatt. — 50  
 17. Bendel, Fr. Schlummerlied. — 50  
 18. Godard, B. Deuxième Valse. — 50  
 19. — Pan. — 50  
 20. Haberbier, E. Sérénade. — 25  
 21. Heller, St. Spaziergänge eines Einsamen. — 60  
 22. — Fantaisie «Charles VI». — 1  
 23. Willmers, B. Junge Träume. — 50  
 24. Ravina, H. Nocturne (Des-dur). — 50  
 25. Schulhoff, J. Nocturne. — 60  
 26. Grleg, E. Berceuse. — 35  
 27. — Oisillon. — 25

### IV-me à V-me Degré.

1. Liszt, Fr. Consolation (Des-dur). — 35  
 2. Wehle, Ch. Trinklied. — 50  
 3. Jensen, A. Nocturne. — 50  
 4. — Idylle. — 50  
 5. Raff, I. Valse (G-dur). — 60  
 6. Moszkowski, M. En Automne. — 60  
 7. Hofmann, J. Mazurka (A-moll). — 50  
 8. — Mazurka (G-dur). — 35  
 9. — Berceuse. — 35  
 10. Liszt, Fr. La gita in gondola. — 50

PROPRIÉTÉ DES ÉDITEURS.

## WASSILY BESSEL & C<sup>o</sup>.

С.-ПЕТЕРБУРГЪ.  
Невскій, 54.

FOURNISSEURS DE LA COUR IMPÉRIALE

МОСКВА.  
Петровка, № 12.

# IMPROVISATION.

3

B. GODARD, Op. 58, N° 15.

Allegro non troppo. M.M. ♩=80. *con espressione*

The musical score is written for piano and right-hand parts. It consists of five systems of music. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro non troppo' with a metronome marking of ♩=80. The expression is 'con espressione'. The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), and *f* (forte). Fingerings are indicated by numbers 1-5 above the notes. Articulation marks, including slurs and asterisks, are used throughout. The piano part features a consistent rhythmic pattern of eighth notes, while the right-hand part features more complex melodic lines with slurs and ties.

Animato. M. M. ♩ = 104.

*a tempo*

*rall.* *sf* *f*

*mf* *pp* *m. d.* *strin - ms.* *gen - do* *rall.*

This system contains two systems of music. The first system has a piano staff with a melodic line and a bass staff with a supporting line. Dynamics include *mf*, *pp*, *m. d.* (marcato), and *f*. There are also markings for *rall.* (rallentando) and *a tempo*. The second system continues the melodic and harmonic development, with dynamics *mf*, *pp*, and *m. d.*. It includes a section labeled *strin - ms.* and *gen - do*, and ends with a *rall.* marking.

Tempo. I. M. M. ♩ = 80.

*p* *mf* *pp* *rallentando*

*a tempo*

This system contains two systems of music. The first system has a piano staff with a melodic line and a bass staff with a supporting line. Dynamics include *p*, *mf*, and *pp*. There are also markings for *rallentando* and *a tempo*. The second system continues the melodic and harmonic development, with dynamics *p*, *mf*, and *pp*. It includes a section labeled *rallentando* and ends with a *a tempo* marking.

*p* *mf*

This system contains two systems of music. The first system has a piano staff with a melodic line and a bass staff with a supporting line. Dynamics include *p* and *mf*. The second system continues the melodic and harmonic development, with dynamics *p* and *mf*.

*mf*

This system contains two systems of music. The first system has a piano staff with a melodic line and a bass staff with a supporting line. Dynamics include *mf*. The second system continues the melodic and harmonic development, with dynamics *mf*.

*tranquillo ed egualmente*

First system of musical notation, measures 1-4. Treble and bass staves with piano (*p*) dynamics and fingerings. The bass staff includes a *Red* marking and a double asterisk.

Second system of musical notation, measures 5-8. Treble and bass staves with mezzo-forte (*mf*) and piano (*p*) dynamics. The bass staff includes a *Red* marking and a double asterisk.

Third system of musical notation, measures 9-12. Treble and bass staves with piano (*p*) and piano-piu (*pp*) dynamics. The bass staff includes a *Red* marking and a double asterisk.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano (*p*) dynamics. The bass staff includes a *Red* marking and a double asterisk.

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano-piu (*pp*) dynamics and a *rall.* marking. The bass staff includes a *Red* marking and a double asterisk.

Sixth system of musical notation, measures 21-24. Treble and bass staves with piano-piu (*pp*) dynamics and a *rall.* marking. The bass staff includes a *Red* marking and a double asterisk.